

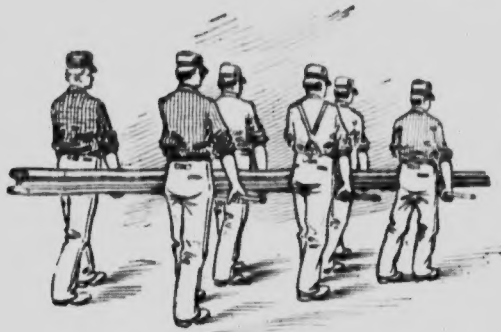




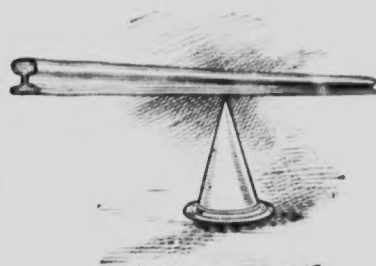


# McLACHLAN'S BALANCING - MUSCULAR MOVEMENT SYSTEM OF PENMANSHIP

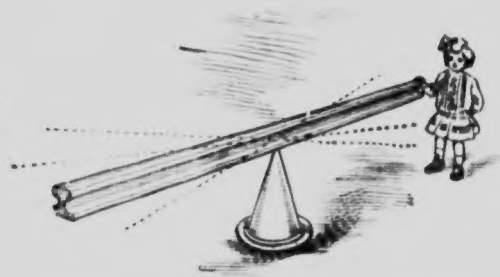
We use these illustrations to enable the student to grasp the value of the idea.



This heavy rail weighs 800 lbs. It requires six strong men to carry it.



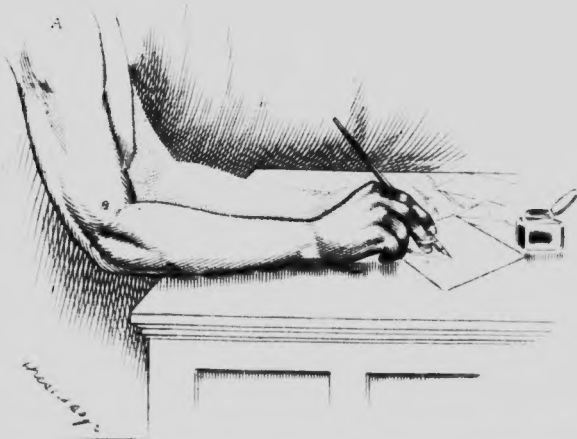
Here is the same 800 lb. rail, but it is poised in perfect balance and can easily be swayed by the slightest touch.



This child with the tips of its fingers can now sway the heavy 800 lb. rail that it took six strong men to carry. Do you see the point?

Why the change in conditions? I want you to grasp this balancing idea, as it explains the strong feature of this SYSTEM of PENMANSHIP. While the balancing is new to the public, **IT IS NOT NEW** to the author who has been teaching penmanship for a period of thirty-six years, with unusual success, and has been using it exclusively in his classes since he first caught the full value of the idea, which was about fifteen years ago. **IT HAS THEREFORE BEEN THOROUGHLY TRIED OUT;** and those who are familiar with the number of high-class penmen who have been trained by the author, several of whom stand in the front rank of America's best penmen, will now have the key to the position. **THIS SYSTEM IS BOUND TO REVOLUTIONIZE THE PENMANSHIP OF THOSE WHO TAKE IT UP AND FAITHFULLY FOLLOW THE INSTRUCTIONS GIVEN.**

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11/28



*The cut presented above is introduced to explain the balancing idea*

You will notice that the fore arm is resting on the desk at the point **C**. The distance from the elbow to **C**, is about 3 to 3½ inches, and is therefore much shorter than the balance of the arm, from **C** to the tips of the fingers; but it will be found that by placing the fore arm on the edge of desk at the point indicated, with the muscles of the entire arm, from the shoulder out, in a relaxed condition, that the weight of the arm from the shoulder **A** to the elbow **B** resting on the short end of the fore arm **B** to **C**, will, for all practical purposes balance, with the remainder of the arm from **C** to the tips of the fingers, and when you catch the full value of this balancing idea and set the hand swinging with an easy careless swing (the slightest force will put it in motion) it is then only a question of the pen in the hand being guided at the will of the writer, which will be found so easy as to astonish the pupil in penmanship.

We sometimes have difficulty in getting the student to grasp the full value of letting the hand swing with an easy swing, while keeping the muscles relaxed. The very great ease with which the hand can be guided at the will of the writer while in this position, and in this condition, makes it a difficulty with some. They cannot imagine that anything which appears so difficult, could be made with such ease. Once the student gets hold of this idea and can put it in practice, his rapid progress is then assured.

The muscles of the entire arm must be kept in a relaxed condition in order to get the freedom which is so necessary to enable the writer to execute high-class work.

**There is no danger of a muscular movement writer, who uses the balancing idea, ever being troubled with penman's paralysis.**

## THE BALANCING IDEA IS THE STRONG FEATURE OF THE **McLachlan System of Penmanship**

While this idea has been hinted at in the instructions given in some of the systems now in use, yet none of such Authors seem to have grasped the full value of it; nor do their instructions to the student show that they ever had an intelligent and workable knowledge of it. This is best shown where they give their instructions to the student regarding the proper method of holding the pen, and their directions regarding the position of the hand, arm, etc.

All arms, not being of same proportions, will not balance at the same point; but by following directions given below, the average arm will be found to balance at a point from 3 to 4 inches from the elbow.

The student will kindly write a copy of the following script matter with his post office and date at top and signed with his name where shown.

This is taken in order to show the improvement made by the student.

Your place and date on this line

*This is a specimen of my business  
penmanship at the beginning of this course  
of lessons on ( DATE )*

*( YOUR NAME )*



# THE BALANCING SYSTEM COMBINED WITH MUSCULAR MOVEMENT IN PENMANSHIP

By D. McLACHLAN

Before commencing your lessons it will be necessary to give you a few pointers regarding the materials to be used.

## GOOD PAPER

Let me impress upon you the advisability of providing yourself with good material of every kind. Buy the best that is to be had. I believe this piece of advice will hold good in any and all of our investments, no matter in what line they may be made.

The best paper for practising purposes is that which has a good, firm body, good weight, not soft or spongy, but with a smooth and fairly hard finished surface.

## INK

Select a good quality of ink. There are many good brands in the market, and there should be no trouble in securing a good quality of black ink.

## PENS

Good pens are certainly an important factor. In selecting your pens, avoid those that are not nicely pointed and flexible.

## HEIGHT OF TABLE OR DESK

No standard can be given for this, as the size of the individual must govern the height of the table he uses, but I can give you a rule which will guide you.

The height should be such, that, when the writer sits squarely before it (which is the position I shall ask my pupils to take), and raises both elbows, keeping them well out from the sides and allows them to drop on the table, they should rest back over the edge about three to four inches, and out from the line of the body on either side about eight or nine inches. You will find that in this position the arms rest with a great deal of ease and freedom. The right arm should balance on the edge of the desk, and if you can catch the idea of balancing the arm and can apply it in you practice, you will have accomplished much towards becoming a good penman.

## POSITION OF BODY

Sit up close to the desk, with the body erect, and in such position that the body supports itself, observing the points mentioned.

## POSITION OF THE ARMS

When the student is sitting in the proper position at the desk the arms should carry no weight but the weight of themselves, and no weight from the body should be thrown on them.

Keep these points constantly before you.

Freedom is one of the important points to be observed in teaching pupils to write.

The feet should be kept well out in front of the body, the left a little in advance of the right, and with both soles resting flatly on the floor.



The position of the arms as before stated, should be with both elbows resting back over the edge of the table or desk and with the right arm in balance as directed above.

The centre of motion is in the muscle of the forearm

## HOLDING THE PEN

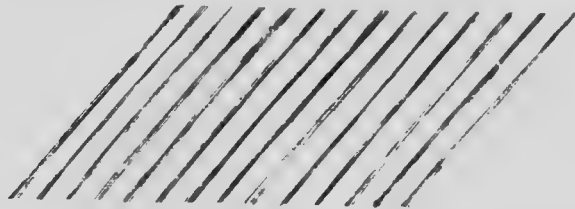
(SEE ILLUSTRATIONS, LAST PAGE)

Do not grasp the holder as if you were afraid it would get away from you, but take it, lightly in the hand, letting it rest against the second finger, between the nail and the first joint, and letting the forefinger rest on top of the holder, or, to be more specific, let the pen rest in the corner formed by placing the finger in the position indicated, allowing the holder to pass out a little in front of the third joint of the forefinger, and pointing over the right shoulder. The thumb should be bent inward and resting against the side of the pen a little below the centre of the side. With the thumb and two fingers in the positions indicated, allow the third and fourth fingers to bend sufficiently to allow the backs of the nails of these two fingers to rest on the paper, with the nail of the third finger resting a little in advance of that of the fourth.

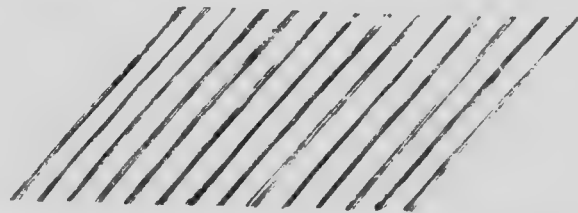
This position, you will find will throw the arm resting on its face and will leave the wrist about level with, though not touching, the table. The right hand should then be brought in so that it would strike a line drawn at right angles to the edge of the desk, from the right side.

With the right arm thus placed, use the left to place the paper under the hand in such a position that the point from which you wish to commence to write is lying immediately under the point of the pen. The left hand is used to steady the paper and shift it as occasion demands. You are now ready to go to work if the right arm is resting carelessly on the table and in a balanced position.

If the body is now square with the desk, the elbows in position about eight or nine inches out from the right side, then let the hand swing to and from the left side like the pendulum of a clock, and you will find that the natural direction of the movement of the pen in this swinging exercise will give you a slope of about 45 degrees, while the slope of your writing should be at an angle of 38 degrees from the perpendicular. This natural inclination of the hand in swinging allows you to draw slightly toward the elbow with your downward movement in order to get the correct slope of 38 degrees, a movement which tends to steady the hand.



No. 1

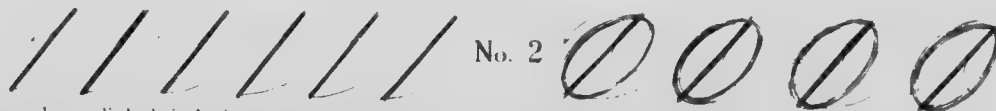


The first exercise is simply the natural direction in which the arm will move if we make it swing. If you watch all the movements in these exercises closely, you will see that they harmonize with the natural inclination of the arm, and that there is nothing forced about them in any way, unless in the forming of curved lines, when it must be forced slightly to or from the elbow in order to get the height or depth of a curve.

In practising Lesson 1, allow the pen to swing to and from the left side a dozen times or more, carrying out this pendulum idea of swinging. After completing the first exercise then throw the right hand, without lifting the arm, about an eighth of an inch to the right of your last exercise, repeating the straight line exercise, letting the arm swing with the same ease and regularity as the pendulum of a clock, continuing to make these

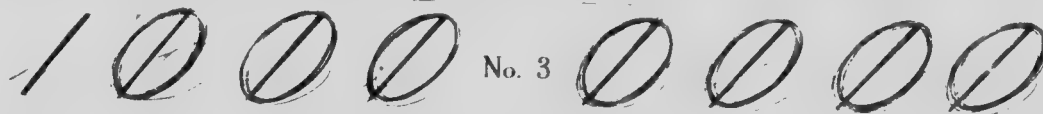
exercises for the full half hour or three quarters that your lesson lasts. Do not be afraid of making the lines too long. From two to three inches would not be too long. Count one—two—while practising. One on your down strokes and Two on up strokes. About twenty years ago we used the Metronome to some extent in our work, but discarded it after a lengthy trial as we found it too mechanical, and now give the students the count, asking them to count silently.

Follow your directions closely in practising this swinging exercise. It should have an hour, if possible, of faithful practise, and when you are through select your best sheet and lay it to one side to be handed to your teacher for inspection.

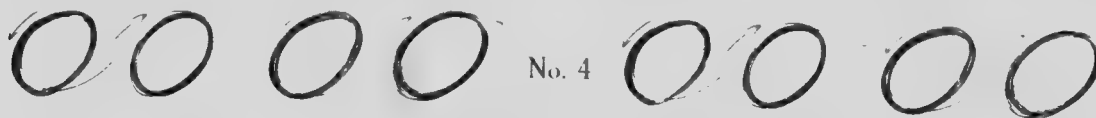


You may have a little difficulty in getting started on this exercise on account of the oval turns, but it is easily mastered if you catch the idea of drawing to the elbow and forcing the hand again from the elbow with an easy movement while your hand is swinging to and from your left side.

I have given you the straight line exercise through these first ovals, so that you may be better able to catch my idea. Give this exercise plenty of practice. You can spend hours on it to advantage. When you are through select your best sheet to be handed to teacher.



If you meet with success in practising the last exercise, you will have little trouble with this one, as it is simply the same exercise practiced in the opposite direction. Exercise No. 2 as you will notice, is made with the left turn while this is made to the right as is shown by your finishing line.



Exercise No. 4 is simply making Nos. 2 and 3 alternately, leaving out the straight line. Be careful to get the direction of the ovals at an angle of 38 degrees. Do not forget that you can spend hours profitably on any one of these exercises, and that it will pay you to review them frequently, spending plenty of time on each.

Faithful practice will certainly gain the desired object.

*This exercise should be practised daily for a few minutes before commencing regular lesson. This is very important.*



No. 5

For  
Review Work  
Only



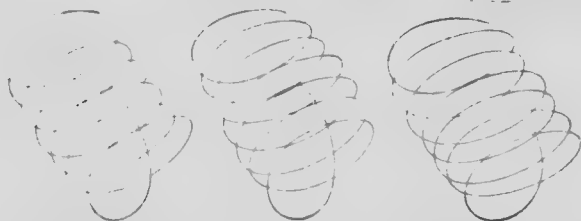
No. 5 is for further drill in ovals, making some each way as directed



No. 6

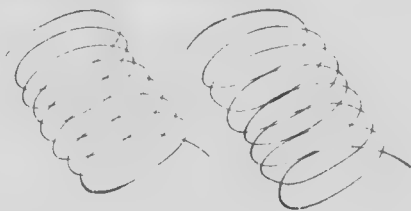


Exercise No. 6 is the same as No. 4 except that the pen is not lifted from the paper in changing from the left to the right. Make perhaps six or eight turns with the left turn, and then let the force slacken in making the last turn before changing off to the right. This will enable you to make the change from the one turn to the other without getting angular corners when the change is made. Do not attempt more than one lesson at a practice. If you are faithful in your work and follow the instructions closely, the author will stake his reputation on the results.



Nos

7 and 8



Exercise No. 6 is made with the motion of exercise No. 2, drawing slightly towards the elbow with each new turn, so that when the exercise is completed it will appear as above. Do not aim so much at accuracy of form as freedom of movement. Each turn should be as much lower than the last as the distance between the left turns of the different ovals in the exercise. That is, if you were to take the line that each of these ovals would stand on, the space between the lines should be the same as the space between the different ovals. Also try to keep them as near the same size as possible all the way through. There will be a tendency to get each succeeding one smaller than the last, but you must try to avoid this. The more carelessly the arm rests at the balancing point on the edge of the desk the easier will it swing, and the better success you will meet with in your practise.

No. 7 is simply the reversing of No. 7, and is made with the right turn instead of the left. The same instructions regarding spacing will apply

## No. 9

No. 9 is made by taking two turns of No. 8. The first turn is exactly the same as the first turn in No. 8, but the finishing line or stroke in No. 8 should be carried towards the base line after the turn is made at the top. Let the pen clear the paper at the base line with the downward sweep. The force of the swing should carry the hand below the base line some little distance, but with a little practice you will be able to have the pen clear the paper at the base line.

## No. 10



No. 10 is simply the reversed oval or single turn of No. 8, letting the pen clear the paper as directed in No. 8, only that the starting and finishing point should be on the base line. There must be no motion in the fingers.

I think you will enjoy exercise 11, and although it may appear as being a little difficult to you, yet it is one of the easiest on the list, if you go about it in the right way. It is simply exercise No. 1, adding a line with a compound curve between the different down strokes. Start the same as if you were going to practice exercise No. 2, letting the hand swing up with the under curve, and when you reach the height of three spaces, check the movement of the hand and it will make a short turn for you as shown in the exercise; then let the hand swing down towards the left side to a point two spaces below the base line. Check the hand again as directed at the top, and this checking of the hand will make the necessary short rounding turn for you. It is simply the recoil movement of the hand, and the student should make no effort to form the turn, as the hand will do that of itself. You may have a little difficulty in catching the idea, but it is something like the following. Put force enough in the hand to swing a distance of about two inches, which will be a very trifling force, and before it is spent the checking of the hand will naturally give you the recoil movement, and the exercise is reformed by swinging up with the under curve, then check the hand, which will make the turn at the top for you, then down towards your left side with a straight line, when the same checking movement will form the loop for you at the bottom, and you simply repeat this swinging movement, checking it at each end. Remember this point, that no effort on your part is needed to form the loop. This checking of the movement of the hand will do it for you much better than you can do it by any effort on your part.

# No. 11--Explanation:



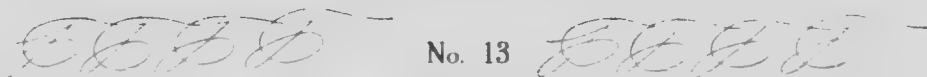
I want you to count evenly marked time 1-2 while practising this exercise. Start the count on first up stroke -1, and the down stroke 2. Make these in groups of about ten loops to each exercise and keep practising on them and increasing the speed until you can make about 60 loops to the minute, with a nice easy swinging movement, and without any movement in the joints of the fingers.

## No. 12



No. 12 is simply taking the lower part of No. 11, which gives you the letter j. Start in at the base line with the under curve, and carry to the height of one space. Then let the hand swing down toward the left side, and check it when it reaches a point two spaces below the base line, when it will form the turn for the loop the same as in exercise 11. Notice that the connecting line is a compound curve, starting with over and changing to the under curve.

Count 1-2 in practising this exercise, and keep increasing the speed of the movement until you can make at least 60 per minute with freedom. Start the count on the first down stroke, the two on up stroke or compound curved line. On the last letter of the exercise count 1-2-3.



## No. 13

No. 13 this exercise is the same as No. 12, except the addition of the over turn, as noted above. The count in this case is 1-2-3 starting on first down stroke. Increase the speed until you can make about 10 groups per minute with four letters in each group.

No. 14

No. 14 the letter y. Start in with the over turn and carry to the height of one space with a light easy swing. Then make half rounding turn at the top and back to the base line with a straight line, making another half rounding turn at the bottom, and carry from the base line back to the height of one space with the under curve, endeavoring to get the space between the parts about the same as in the exercise below. From this point the instructions would be the same as for the j. Make four of these in each exercise.

The count is 1 2 3 4 in evenly marked time with each letter except the last one which with the free turn added would make the count 1, 2, 3, 4, 5 and 6; the work "and" taking the place of one count, so that the count is really 1, 2, 3, 4, 5, 6, 7

No. 15

No. 15 is simply No. 14 adding the free turn, and I would like you to notice in doing this free turn, the dip shown in the connecting line between the two. This is really necessary in order to get back to first over turn used in forming y. The count is 1, 2, 3, 4, 5 and 6

No. 16

No. 16 is the letter g. Start with the over turn as in the y, carry with over curve to the height of one space, then form the oval part of the letter, which you will notice is imperfect as an oval, being flat on the under side. This line being flattened allows you to add the down stroke, without running through the oval. After closing up the oval with this straight line on the under side, the balance of the letter you will see is the same as the letter j. Make four of these without lifting the pen from the paper or shifting the position of the arm on the desk.

The count is evenly marked time, 1-2-3-4. Start the count on the first downward stroke of the oval of the g, the under side of the oval will be 2, the down stroke of the stem 3, and the forming of the loop and connection of the letters will be 4. In the case of the last letter of the exercise, the count will be 1, 2, 3, 4, 5 and 6, on account of the addition of the free turn.

No. 17

No. 17, there is no difference between this and No. 16, except for the free turn around each letter. The count will therefore be 1, 2, 3, 4, 5, 6





No. 18



No. 18, there is no difference between this and No. 16, until you reach the point where the loop would be formed in the *q*. At this point in the *q*, you must draw slightly toward the elbow in order to get the width of the turn at the bottom, then swing back with the over turn, the same as you would in the letter *g*.

Make four, adding the free turn to the last one. The count is 1, 2, 3, 4, and for the last one 1, 2, 3, 4, 5 and 6, 1, 2, 3, 4, 5 and 6.



No. 19



No. 19 is simply adding the free turn to No. 18, and the count will be 1-2 3-4-5 and 6.



No. 20



No. 20 or the letter *z*, is formed as follows: start with the over turn and carry to the height of one space, then make a half rounding turn and carry down to the base line, as you would form the first part of the letter *n*. The clacking of the hand will form a narrow loop for you, as is shown in the illustration. Let the recoil carry you back about a quarter of a space, forming the loop on the first down stroke, then carry down two spaces below the line. The count is 1-2-3-4, for the first three letters of the exercise, adding 5 and 6 for the last letter to which the free turn is added.



No. 21



No. 21 is the letter *z* with the free turn added to each letter, and the count to be 1-2 3-4-5 and 6.

## No. 22

No. 22 is the word zigzag, given on account of the number of loop letters below the line, which it contains as well as an exercise. We trust that by this time you have become deeply interested in your practice, and we advise you to practise again and again all of these exercises.

every day practice  
gain in speed

## No. 23

We shall now take up the letter l, and you will notice that it is simply taking a part of exercise No. 11, and following the same directions as to checking the arm.

Your count in this exercise should be 1-2, and you should practice with so rapid a movement that in a minute you can make 100 of these loops per minute. Count "1" on the upward movement and on the down stroke "2".

## No. 24

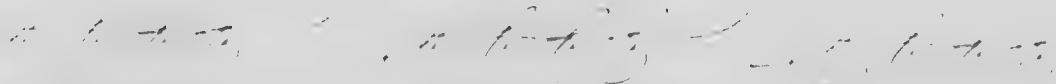
No. 24 is the letter b. The first two movements will be the same as in the l. When you reach the base line, drawing slightly towards the elbow, then let the hand swing up with the under curve to the height of one space, and return with a down stroke for a quarter of a space. From this point lead up to the next letter, and so on.

ing turn by  
movement

Avoid any shaded lines in all of these exercises. Your count is 1-2-3-4 to each of the first three, adding 5 and 6 to the last two. Practice these with the free swinging movement until you can make about 60 per minute or 15 of these groups.

er. Practice

# No. 25



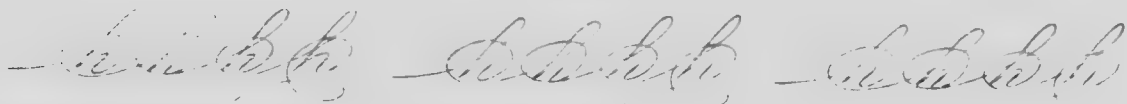
No. 25 is simply adding the free turn to the letter *t*. The count in forming this will be 1 2 3-4-5 to each letter, adding 6 and 7 to the last one. Practice on this until you can make 13 to 15 groups per minute.

# No. 26



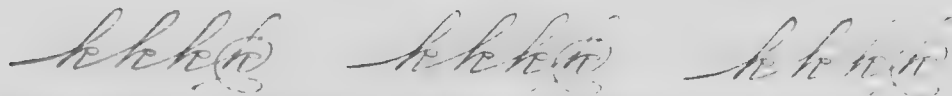
No. 26 is the letter *h*, the first two movements of which are the same as in *t*, adding the upward over turn to the height of one space, make a half rounding turn and swing with a straight line back to the base line, parallel with the first down stroke. The count is 1 2-3 4 to each, adding 5 and 6 to the last one.

# No. 27



This is simply adding the free turn to 26. Your count in this exercise will be 1-2-3-4-5 and 6.

# No. 28



The next in order is the letter k. You will notice that if we were to strike off the small loop in the lower part of the letter, it would give us the letter h. The count in forming the letter k will be 1-2-3-4-5, adding 6, 7 and 8 to the last letter with the turn.

# No. 29



No. 29 is formed by simply adding the free turn to No. 28 and your count is 1-2-3-4-5 and 6.

# No. 30

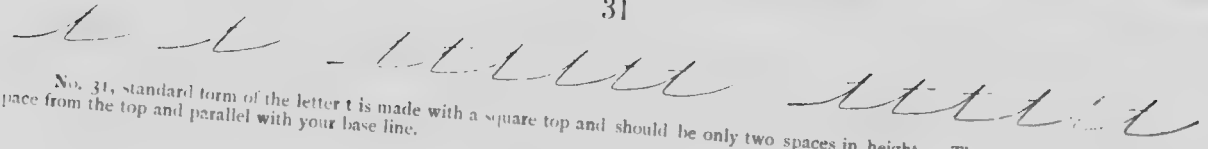


No. 30 is the letter t. The standard form of this letter calls for a shaded top, but as we are training you into a light rapid movement, we shall give you both forms of the letter. This will serve in a business way equally as well as the standard form, is more easily made, and is more in line with the exercises you are practicing.

Start in at the base line with the under curve, and carry to the height of two and a half spaces, check the movement to a stand-still, then let the hand swing back to the base line with a straight line at the regular slope of your work. The hand should again come to a stand-still at both top and bottom. Then swing up with the under curve on the left side of your down stroke and form the loop at the height of one space.


Your count in this letter will be 1-2-3.

31



No. 31, standard form of the letter *t* is made with a square top and should be only two spaces in height. The stroking should be one-half space from the top and parallel with your base line.

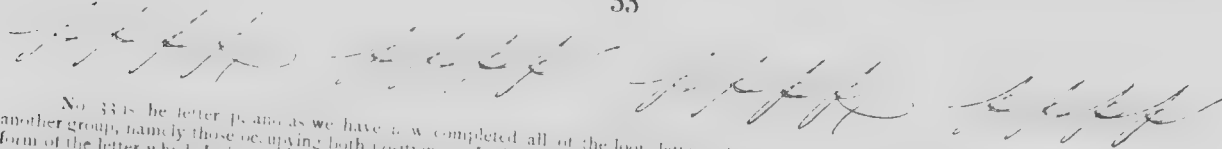
32



No. 32 is the letter *d*. The standard form of this letter would require a shaded line for the last down stroke, but we omit this shade for the same reason as mentioned in the case of the letter *t*.

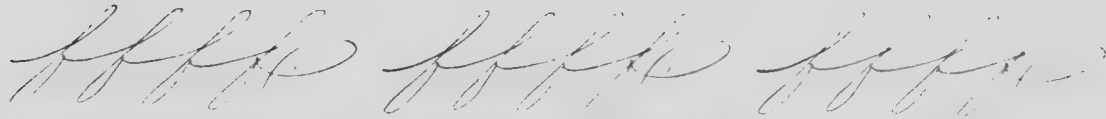
The first part is the imperfect oval the same as is used in *g* and *q*. Start the count on the first downward movement. The under part of oval should be almost a straight line, and should be continued to the height of two spaces. The checking of the hand at this point will form a narrow loop. Then let the hand swing down to the base line, crossing the upward stroke where it leaves the oval. This will make your 1 2 3 4, 1 2 3 4, 1 2 3 4, etc. The count with each letter would be 1-2 3-4, etc.

33



No. 33 is the letter *p*, and as we have now completed all of the loop letters above, and also those below the line, the letter *p* comes in another group, namely those occupying both positions. It should be carried two spaces above the line and one and a half below, and although the form of the letter which I give you is not the standard form, yet it is a letter which is used a great deal in business houses and admits of more speed and freedom than the old form of the letter. The count is 1-2-3-4. Make four letters to the group, and practice them at such a rate of speed as will enable you to make fifteen to twenty of these groups in a minute.

34



No. 34. Is the letter *f*, a five-space letter, three spaces above the line and two below. The count in practicing this exercise would be 1 2 3, 1-2-3, and so on: three regular counts for each letter. Make a group of four without lifting the pen and at the rate of fifteen or more of these groups in a minute.

35



No. 35. Following the letter *f*, take the same letter combined with the old form of the loop *s*. We use this simply as an exercise in loops, and have no other object in introducing it here. The count in forming this exercise would be 1 2 3 4 5 6, three to the *f*, and three to the loop *s*. Practice this until you can make 30 or more of the combined letters in a minute.

36



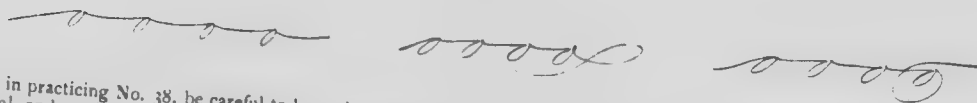
No. 36 is the old form of the double *s*. The first in the exercise being loop *S*, then follow with the small *s*. Make four of these double letters to each group, and practice at such a rate of speed as would enable you to make ten or more of these groups in a minute. The count is 1-2-3-4, 1-2-3-4, etc. This double form of *s* is not now used, but serves as an excellent exercise.

37



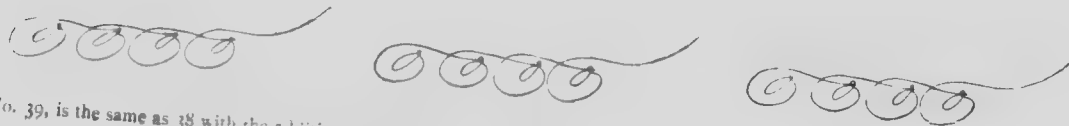
No. 37, is the same as 36, with the addition of the free turn which makes two extra counts, or 1-2-3-4-5-6

38



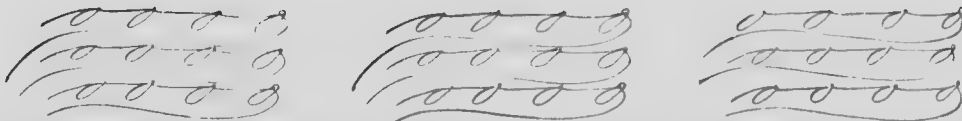
No. 38, in practicing No. 38, be careful to keep the turns nicely curved on both sides. The count would start on the first downward movement of the oval, and would be 1-2-3, the last count landing you at the point where the next oval is started, and so on. I have here given a little diversity of finish to cultivate freedom of movement. Would ask the student to practice both turns at the ending.

39

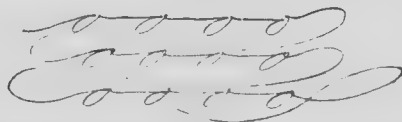


No. 39, is the same as 38 with the addition of the free turn. The count would be 1-2-3-and-4.

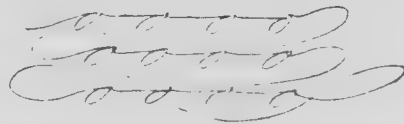
40



No. 40. Up to this point we have taken single line exercises, developing freedom simply in the direction of the base line. You will find that the hand and arm have a considerable freedom in the other direction. If you have mastered the muscular movement, and have cultivated a free easy swing, you will find no difficulty in making two other lines below the first, making all three without shifting the position of the arm on the desk. These are valuable exercises to practice, and we would recommend the student to give them considerable attention. The count in this exercise would be 1-2-3, 1-2-3, 1-2-3 and swing. The same with the second and third lines, the words "and swing" representing the time spent in the return movement.

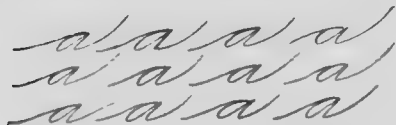


41

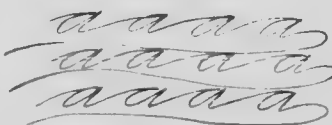


No. 41 is the same idea as 40, only that the student is asked to make three lines without lifting the pen from the paper. The count in this exercise, starting on the first down stroke of the O, would run as follows: 1-2-3, 1-2-3, 1-2-3, 1-2-3 and swing, which will land the pen back at the point where it is ready to make the first down stroke in the second line of O's. Continue this counting and process with the complete exercise.

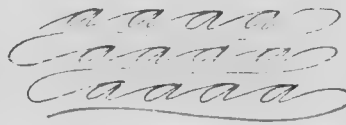
42



43



44



44 1-2

No. 42, the letter a. The oval part is exactly the same as the oval parts of the letters g, q and d. The count in the a, starting on the first down stroke of the oval, would be, 1-2-3-4, 1-2-3-4, and so on. No. 44½ will give good practice for freedom.

Nos. 43 and 44. In these exercises the count would be, 1-2-3-4, 1-2-3-4, 1-2-3-4, 1-2-3-4 and swing. The words "and swing" will be the return stroke.



*Be careful to remember that there must be no movement in the fingers in making any exercise in this book*

45



No. 45. you will notice that the letter e is simply the reduced form of the letter l. The proportions are the same. The loop should occupy two-thirds of a space, and the distance between the crossing and the base line, should be one-third of a space. The down stroke should be as nearly a straight line as you can make it, with a half rounding turn at the bottom. The count is 1-2, 1-2, etc.

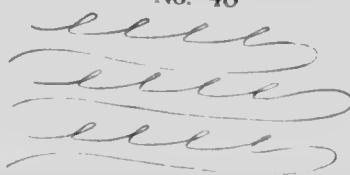
46



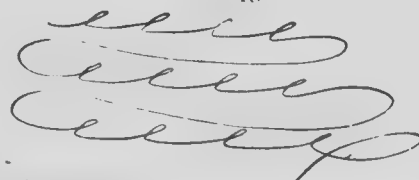
No. 47



No. 48



No. 49

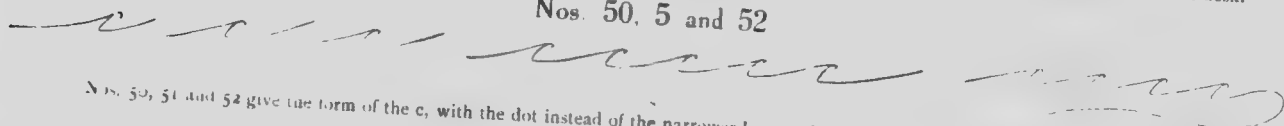


No. 47. The same instructions will apply as in 45, except that you are to make three lines without shifting the position of the arm on the desk. Be careful not to bring the joints of the fingers into play in making any of these letters or exercises. If you are using your fingers, you have not mastered muscular movement.

No. 48. In this exercise the count would be 1-2, 1-2, 1-2, 1-2, and swing.

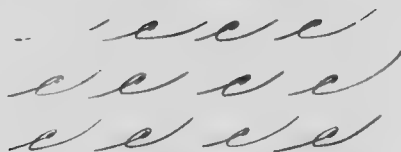
No. 49 is the same as 48, except that the full exercise must be made without lifting the pen from the paper or shifting the arm on the desk.

Nos. 50, 51 and 52

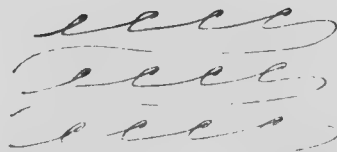


Nos. 50, 51 and 52 give the form of the c, with the dot instead of the narrower loop at the top. I shall give no count with this exercise.

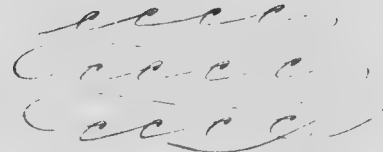
## No. 53



## No. 54



## No. 55



No. 53. You will notice that the down stroke of the c is a straight line like the e. The count in this letter is different from any of the others we have had up to this time. In forming the dot or narrow loop, the movement calls for two counts, which occupy the time space of one. The count would be 1-2-3-4-5, the second two being counted quickly together.

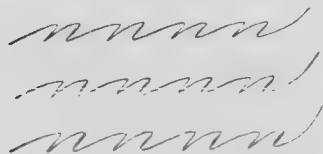
No. 54 and 55 are to be practised with the count 1-2-3-4, to each letter, with the return swing. To the last letter you would add the words "and swing."

## No. 56

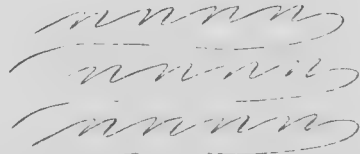


No. 56. The count in the n is 1-2-3-4, the connecting line between the letters being a compound curve. The second up stroke should retrace the first down stroke about one third of a space. Both lines at the top should be half rounding, and the last turn at bottom should also be half rounding. When we speak of half rounding turns, we mean such turns as would connect a straight line to a curve. Continue the count 1-2-3-4 while practising this exercise, the time being evenly marked.

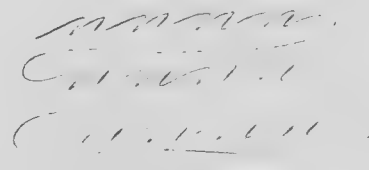
## No. 57



## No. 58



## No. 59



In 57, 58, 59 the same idea is carried out as in some of the previous exercises, and no further explanation is necessary.





No. 70

1. *Handwritten practice lines for the letter 'w'.*  
 2. *Handwritten practice lines for the letter 'w'.*  
 3. *Handwritten practice lines for the letter 'w'.*

No. 71

— 11 —

No. 72

1870

In 70, 71, 72, apart from the number of counts to be used, follow the same directions as in other three-line exercises.

No. 74

1. *Chrysomelidae*  
 2. *Curculionidae*  
 3. *Chrysomelidae*

No. 75

1871

No. 76

(1) *1871*  
 (2) *1872*  
 (3) *1873*

No. 74. The letter *x*, would be next in order, the first part of it being very much the same as the letter *n*. It should be made with a half-rounding turn at the top of the first part, and a half rounding turn at the bottom of the second part. The first down stroke is a straight line, and the last part of the letter being the same as letter *c*. Practice these three-line exercises with the return movement, and also with the connecting lines.

No. 77

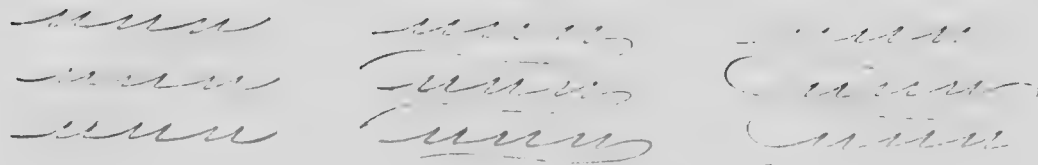
ax axaxaxax

No. 78

maxim



# No. 85



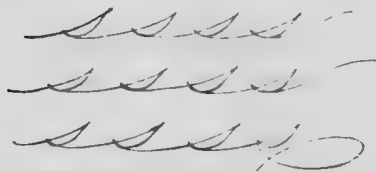
No. 85. There is nothing to be added here but the additional counts for the return swing.

# No. 86

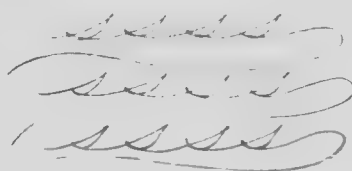


No. 86. In making the letter s in single exercises, we have three counts. In making a run of s's you will have only two counts, evenly marked time

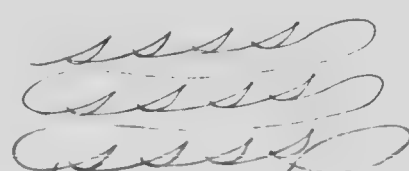
# No. 87



# No. 88



# No. 89



Exercises 87, 88, 89 should be made according to the instructions given with other three-line exercises. We attach considerable value to these three line exercises, as they tend to develop scope in freedom.

*so so so so so so so so* No. 90 *so so so so so so so so*

*so so so so so so so so* No. 91 *so so so so so so so so*

*so so so so so so so so* No. 92 *so so so so so so so so*

No. 93

*so so so so so so so so*

No. 93 The single letter *r* will require four counts, evenly marked time, 1 2 3 4. The run of *r*'s requires only three counts, evenly marked time, 1-2 3

No. 94

No. 95

No. 96

*rrrr rrrr rrrr*  
*rrrr rrrr rrrr*  
*rrrr rrrr rrrr*

In 94, 95, 96 follow the same directions as in other three line exercises.

In those which immediately follow, we drop counting altogether and simply ask the student to let the hand swing with an easy, careless swing. Be careful to keep the arm resting in balance and the muscles relaxed, and the hand swinging with as much freedom as the pendulum of a clock. Strike out as if you felt you were master of the situation, and you will be surprised what success will attend your efforts.



No. 97

roror rarer rarer rarer

No. 98

rorara error errors

No. 99

over onon only oah ohum

No. 100

anow now now now now

101

enow enow over report report

No. 102

come cannot count count

No. 103

noon name noun moment none

No. 104

number noun noon now noun

No. 105

was verb we verb variety noun

No. 106

was verb we verb want verb

No. 107

was verb we verb want verb

No. 107 1/2

was verb we verb want verb

No. 108

union' and the united empire' and so

No. 109

1001 West 100th St. Apt. 100, New York

No. 110

*Salix glauca*, *S. myrsinites*, *S. nigra*

No. 111

Monday we were again ship

No. 112

to have been "very rich" rather

No 113

Have been very happy.

No. 114

mind think then touches us by day

No. 115

your group jumps and joins

No. 116

yyyyyy joy joyous yours

No. 117

gaming engaging ganges

No. 118

quarry quence, quest, quadrant

No. 119

zap, zoom zigzag zany, zimmer

No. 120

*paper, paper, paper, paper*

No. 121

*off office the office force is off f*

No. 122

*at, at, at, at, at*

No. 123

*date, dated, added at*

In exercises 124 to 130 inclusive, we have introduced a number of three-line exercises which could be increased indefinitely with any or all of the exercises in small letters and words given in the book.

We will suppose the student is starting on No. 124 with the word "Now." When he starts writing, the hand should be resting in repose immediately over the point where he intends to commence. As the hand swings towards the right he will find that it is necessary to force the hand slightly in order to cover the space necessary to finish the word. After finishing it, and as soon as the hand is released, it will naturally swing back to its former position, so that all the student will need to do, will be to lower the hand in position for the next word, and he will be ready for the second line, and the third will follow in the same way. The teacher or student using this idea has unlimited scope in introducing new exercises.

Nos.

124

125

126

127

128

*now now now now*  
*soar soar soar*  
*soon soon soon*  
*man man man*

No. 129

inner  
inner  
inner

No. 130

insure  
insure  
insure

No. 131

remain  
remain  
remain

No. 132

remove  
remove  
remove

No. 133

roan  
roan  
roan

No. 134

roan  
roan  
roan

No. 135

roan  
roan  
roan

No. 136

inn  
inn  
inn  
wui

union  
union  
union  
wui

moon  
moon  
moon  
wui

## EXERCISES FOR CAPITALS

As we are now ready to take up the exercises on the Capital letters, we shall first take a little review work in the oval exercises again. We trust you have not been neglecting these in the meantime, and that you had your arm working with the necessary freedom. The regular height of all Capital letters above the line is three spaces.

No. 137

No. 138



No. 137 is simply a training in reducing the amount of force in the arm, the smaller oval requiring proportionately less force than the larger one. The student must be careful not to get too much force in the arm, and then be compelled to counteract that force in order to reduce the exercise to the proper size. The size of the exercise must govern the amount of force in the arm.

No. 138, is an exercise getting ready for the letter O. Simply let the hand swing with an easy swinging movement, keeping the form in mind.

No. 139

No. 140



No. 139 is further training along the same line as 137, while 140 needs no comments.

No. 141



No. 141 should be made with four even counts, the oval being made with two counts, 1-2, and the return loop and recoil being made with 3-4. After the student has mastered the exercise he can make it with two counts.

**RESTING POINTS.** --As we now wish to introduce some exercises that might appear difficult to the student, it will be found necessary to introduce the terms Resting Points and Checking Points. A resting point is where a full angular turn occurs, and at any such point the student may rest for unlimited time. A checking point is where a loop is formed by the checking of the arm, but the hand does not come to a stand still. The direction is simply reversed, and the checking of the hand gives you the recoil movement which forms the loop for you.

### No. 142



No. 142 is drill in the letter A, keeping the left turn full and the under side flat to allow us to come down with the last movement without forming a loop. Unless the student comes to a stand still at the angular turn at the top, he is almost certain to get a loop; but this loop can be avoided by making that a resting point, then finish with the down stroke.

### No. 143



No. 143 is an exercise with the letter C showing its connection with the left turn oval. The first part of this exercise are shown in the letters that follow.

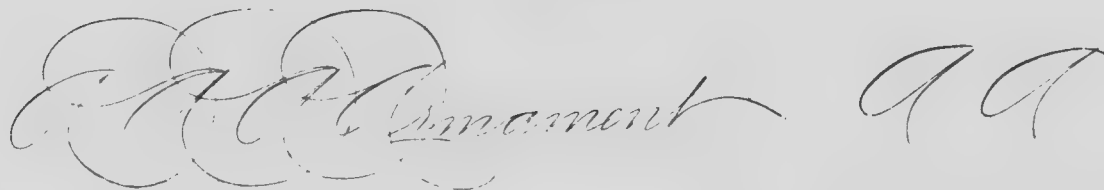
### No. 144



No comments are necessary on No. 144. Let the hand swing with an easy swinging movement. Be careful to keep the weight of the body from resting on the arms.



# No. 145



No. 145, the oval part of the capital A is made with two counts, then the movement from the top of the oval back to the starting point of the next oval, gives us five more counts or seven in all, counting thus 1-2-3-4-5-and-6. So that in the completion of the free exercise from the beginning of one to the finish of the other, would occupy seven distinct counts, with one resting point, but no checking point in this exercise.

## No. 146



## No. 147

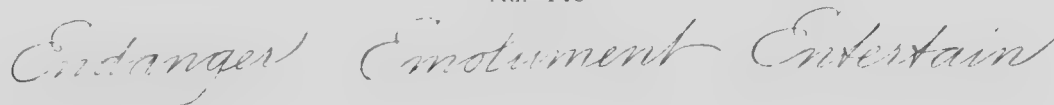


No. 146, make no count on the introductory line leading up to the top of the E, and as that is a full angular turn the student will make use of the rest at this point. The loop of the E should be made at two-thirds the height of the letter; that is, the upper part should occupy one space and the lower part two spaces, and the loop should be pointing at right angles to the slope of your work.

The count starting at the top of the letter should be 1-2-3, repeating this with each letter in the exercise.

No. 147. In practicing single letters we shall use four counts, using one with the introductory line, and the other three with the balance of the letter as follows:—count 1, then let the hand swing off with 2-3-4.

## No. 148



No. 148 needs no comments.

No. 149

*CCCC Example*

No. 149, in this free exercise on the C, the count is 1 2 3 4, 1-2 3 4 evenly marked time. In forming single capitals the count would be the same. You will notice we have a checking point in this letter at the top, but no resting point, as we have no full angular turn.

No. 150

*Cooperation American*

No. 151

*DDDD Damping - Damping*

No. 151. In the letter D the first down stroke is a compound curve, the upper part being slightly curved to the left, then draw well toward the elbow for the under curve. The first down stroke of the D should be only two spaces in length, and the loop at the bottom should point in the direction of the base line. When you near the base line, the checking movement of the arm will make the loop for you. Drop back to the base line, then carry up with the under curve and complete the letter with an oval turn at the top, which will carry you out to the first part of the next letter. The count in this exercise will be 1-2-3, 1-2-3, evenly marked time.

*Will Dunning Dunning*

Unsubscribed Quarters

No. 153. The letter *o* should be made with two counts for each of the letters in the exercise, the count being evenly marked time.

Wm. H. Burdett, Jr. Hingham

No. 154. In the letter W the first part is made with the reversed oval, the same as the U and previous letters in this list, and with three counts, 1-2-3, the upward movement, four, the last down stroke, five. From here to the joint where you land at the bottom of the first part of the second letter, the count would be 1-2-3-4, then 5-6 for next two movements. Continue the counts in this way with each letter in the exercise.

Wm. L. Langford Secy of C.

No. 155. The first part of the X is made with three counts, 1-2-3. The second part together with the double turn and on to the bottom of the second X would require five movements and the count would be 1-2-3-4-5. Then complete the exercise in this way.

No.  
156

*H H H Zimmerman*

No. 156. In the letter *h* the count would be 1-2-3-4-5-6, evenly marked time, and the narrow loop in the centre is formed by checking the hand at that point, making no effort to form the loop, or you will get it much larger than it should be.

No. 157

*U U U U U U U U*

No. 157. In the letter *U* the count is 1-2-3-4. You have a full resting point at the top of the second part. The height of the first part is three spaces, while the second part should only be two spaces.

No. 158

*V V V V V V V V*

No. 158. In the letter *V* exercise, the count is 1-2-3-4-5-6 for each letter in the exercise. As in the *U*, the second part of the *V* should be two spaces, and the last down stroke should be carried two spaces below the line, the full length of the letter being five spaces in all.

No. 159

*N N N N N N N N*

No. 159. In the letter *N* the count is 1-2-3-4-5. I would advise letting the hand come to a standstill at the end of the third count, as it gives the student time to think of the form of the next upward movement or fourth count, then the checking movement at the top, before he makes the final down stroke, makes the fifth, so that the count should be made in this way, 1-2-3, rest, then 4-5.



No. 165

*Wm. J. Garrisonville*

No.  
166

*H H H H H H H H*

No.  
167

No. 166. This is a form of the capital H in which the first part of the letter is made two spaces and a half in height, and the last part the full height or three spaces; the looping in the last part should be the height of one space. This form of the letter gives us another capital in which the reversed oval is used.

Following it we have in 167 another form of letter which has an advantage over the first one, by being made without lifting the pen from the paper, and is a style of letter that has many followers, particularly among those who prefer a letter that is quickly made.

No. 168

*H H H H H H H H*

In 168 we have the same letter, adding the free turn, which gives splendid drill in practising for freedom.

Nos.  
169  
170

*K K K K K K K K*

No. 169 gives us the letter K, in which we are here using the reversed oval in the same form as for the letter H. The first part of the letter in this case, as in the H, should be two and a half spaces in height, while the last part is made the full height, or three spaces, with the looping half the height of the letter, and the direction of the loop should be at right angles to the general slope of the letter.

No. 170 is another form of the letter given you for variety, and is a style that is preferred by very many business men.

No.  
171

*Handwritten cursive letter K*

No. 171 is the standard form of the letter K, and the proportions of the first and second parts are the same as in 169.

No. 172

*Handwritten cursive letter L*

No. 172 is a form of the letter L, made with the reversed oval, and is quite a favorite in business circles. The pen is brought to a standstill at the point where the return movement is made.

No. 173

*Handwritten cursive letter M*

No. 173 is a shorter form of the stem of the letter L. The stem of the letter should be made two and a half spaces, and the cap of the letter should be made three spaces higher, making the height of the letter three spaces in all. The standard form of the letter would be made by using a well oval stem to the capital stem, but this form is not used very much.

No.  
174

*Handwritten cursive letter N*

No. 174 is the letter N. The stem of the letter is at a right angle to the loop at the bottom of the letter.

No. 175

*Handwritten cursive letter O*

No  
176

No. 176. In practising this free exercise, watch the hand carefully to get your crossing at half the height of the letter, the hand at the bottom pointing in the direction of the base line, and drawing well towards the elbow in getting the double turn, so that your turn may be full enough to enclose the next letter in the exercise. The count in this work is 1 2 3 4.

No. 177

No. 178

No. 178. In practising this exercise in the S, get your crossing at half the height of the letter, the oval turn at the bottom, and draw with considerable force back towards the elbow, to get the double turn full enough to enclose the next letter in the exercise. If you have mastered the free turn in the last exercise, you will be able to make any form of the S that your fancy may desire.

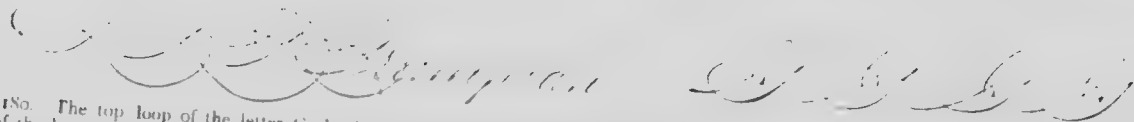
The student may be surprised why we should take what appears to be the most difficult exercise first, and then what looks to be more simple afterwards. The new count is the same as we have given all the way through. I assure you it is worth the trouble to learn to arm. When you have secured freedom, you are master of any form that you may wish to make.

No. 179

No. 179. In making the arm of letter, the hand must be brought to a standstill when you are the full length of the arm, then the point lead back with the arm.

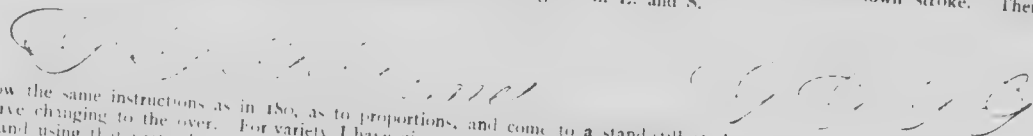


No.  
180



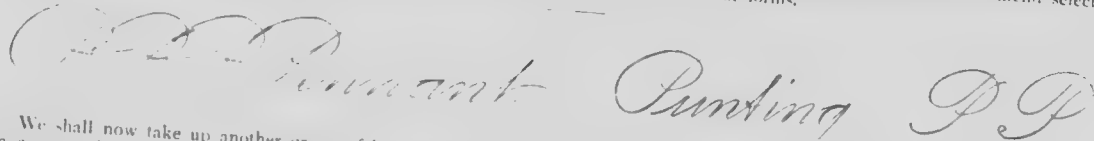
No. 180. The top loop of the letter G should be three spaces above the line, and the lower turn of the first part should come within one space of the base line, and be carried back about half a space; from that point to the base line, the exercise is the same as in the letters P, B, and R, and the main point is to draw well towards the elbow in getting the full under curve on the last down stroke. Then for the connecting line between the exercises, follow the same instructions as were given in L. and S.

No. 181



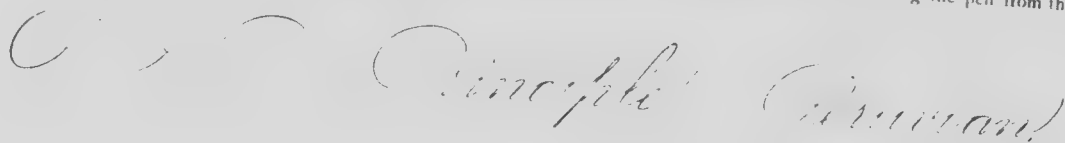
No. 181. Follow the same instructions as in 180, as to proportions, and come to a stand still at the same point as in S. Carry back with a slight under curve changing to the over. For variety I have given you four different forms of the letter, and would recommend selecting any one of these, and using that particular one exclusively. Do not attempt to master all four forms.

No. 182



No. 182. We shall now take up another group of letters in which the capital stem is used, starting with the letter P. The first part of the letter is a compound curve, and the student must draw the arm well back towards the elbow to get the full under turn in the stem. By this effort the arm is drawn away from its natural position, so that when it is released, it will swing back with a full curve on the left side of the stem, a point which must be aimed at, in getting a good form of the letter. Make four of these without lifting the pen from the paper.

No. 183



No. 184

*Panner*

*Pumper P*

No. 184. In practising this exercise in the B, the same instructions will apply as in the letter P, as to getting the stem in the right form, and also as to getting the left turn of the oval full. At the point where the P. would finish, the checking of the arm will form the loop for you in the B. From that point swing down with an under curve, connecting with your first down stroke at the lowest point in the first turn. The count in this exercise would be 1 2 3 4 5, adding 6 for your connecting line between the letters in the exercise.

No. 185

*Panner Pumper*

No. 185. Simply another form of the same letter given in order to give you a variety. Select one of the forms, and stick to it. I like the first form the best, but the last has also many followers.

No. 186

*Panner Panner*

No. 186. K. In this exercise on the letter R, the count would be the same as for the B, and the points to be observed very much the same, excepting the finish. You will notice that P.B. and R. are exactly the same to the point where the loops are formed in the last two letters.

This completes all of the explanations that are necessary with any of the forms, and anything that we may now introduce will simply be given the student as an exercise, and leave it to himself to practise. If you have followed our instructions carefully and have thoroughly mastered muscular movement by the Balancing System, we are confident you will be more than pleased with the results.

The Author hopes that you may have acquired such a fondness for this, THE QUEEN OF ARTS, that you will become an enthusiast in penmanship.

No 187

Q Q Q Room Room

No 188

P P P Peninsular P P P

No 189

R R R R R Room!

No  
190

S S S Room Room Remove!

No. 191

T T T T T Looking L Looking

No. 192

S S Sooner . Samaritan

No. 193

Growing Gunther Gammell

No. 194

W H W Whiting Wendell

No. 195

J. J. Lunt J. A. Johnson

No. 196

H. S. Huntington W. R. Hancock

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## OMISSIONS RECTIFIED

In the haste of putting our First Edition through in order to have it ready by a certain date, the author did not notice, until it was too late, that the Capital V Exercises together with the drills in figures had been overlooked. They are here supplied to complete the First Edition.

### NO COURSE OF TRAINING IN PENMANSHIP IS COMPLETE WITHOUT A COURSE IN FIGURES

The ability to make figures rapidly and in good form is an important part of your training and should receive due attention. In teaching classes in penmanship, the author always sets apart Friday of each week for drill in figures.

Figures, to be proportioned to your writing should be a half space higher than your single space letters, such as a. n. m. &c., except the figures 6, 7 and 9 which are two-space figures. All of the others occupy a space and a half. The size of your figures must therefore be governed by the size of your handwriting.

1 The figure 1, is a straight line occupying a space and a half and at the regular slope of 38 degrees.

2 The figure 2 occupies a space and a half and is the reduced form of the letter Q. The count is 1-2-3, and practice on them until you can make 100 to 150 per minute, with an easy, free, yet rapid swing.

3 In the figure 3, the proportions of the parts are as one to two, the upper part occupying half a space, and the lower turn a space. Aim at getting a speed of 100 to 150 per minute. The count is 1-2-3.

Faithful practice will certainly gain the desired object

4 The figure four is made with three curved lines. The first starts space and a quarter above the line, is carried down within a quarter of a space of the base line, then runs over in the direction of the base line with a curved line about a space and a half. The last down stroke starts a space and a half above the line and the finishing point rests on the base line. The count is 1-2-3.

5 The figure 5 starts at the height of a space and a half. The first down stroke occupying half a space, and the oval a space. The stroking of the five should start at the starting point of the figure, and be carried to the right for a distance of half a space in a line parallel with the base line. Aim at a speed of 80 to 100 per minute. The count is 1-2-3.

6 The figure six is a two space figure. The first down stroke is a straight line with a rounding turn at the bottom and finishing with the in-turn. The count is 1-2, on first and second down strokes.

The form of figure 7 is made with a short down stroke connected by a compound curve with the last down stroke of the figure which should be two spaces in length. Space and a half above the line and a half a space below. The count is 1-2-3.

The 8 is a space and a half figure, starting in with the left turn, changing to the right and finishing with the upward over-turn. It is often made in the opposite direction, and the only advantage in making it as advised, is, that the point in the finishing line is swinging off in the direction of the starting point of next figure to be made should others follow. The count is 1 2.

The 9 is made with an imperfect oval, occupying a space and coming down within half a space of the base line. The last down stroke is two spaces, half a space of which should be below the line. The count is 1-2. The first count on the oval, the second on the stroke.

The cipher is simply the letter O, but occupies a space and a half.

0	0	12	12	245	245	1234	1234
9	9	23	23	456	456	5678	5678
8	8	34	34	567	567	6012	6012
7	7	45	45	678	678	3456	3456
6	6	56	56	789	789	7890	7890
5	5	67	67	890	890	1234	1234
4	4	78	78	901	901	5678	5678
3	3	89	89	012	012	6012	6012
2	2	90	90	123	123	3456	3456
1	1	01	01	234	234	7890	7890

The student should be drilled in arranging figures in columns. This feature of drill in figures will stand a great deal of practice. Be careful to get units under units, tens under tens, &c.

No. 156 1/2

W. W. Garrison Venturesome! Venezuela

gure which

urn. It is  
winging off

own stroke  
he stroke.

234

78

12

56

90

34

78

12

56

90

34

78

12

56

90

34

78

12

56

90